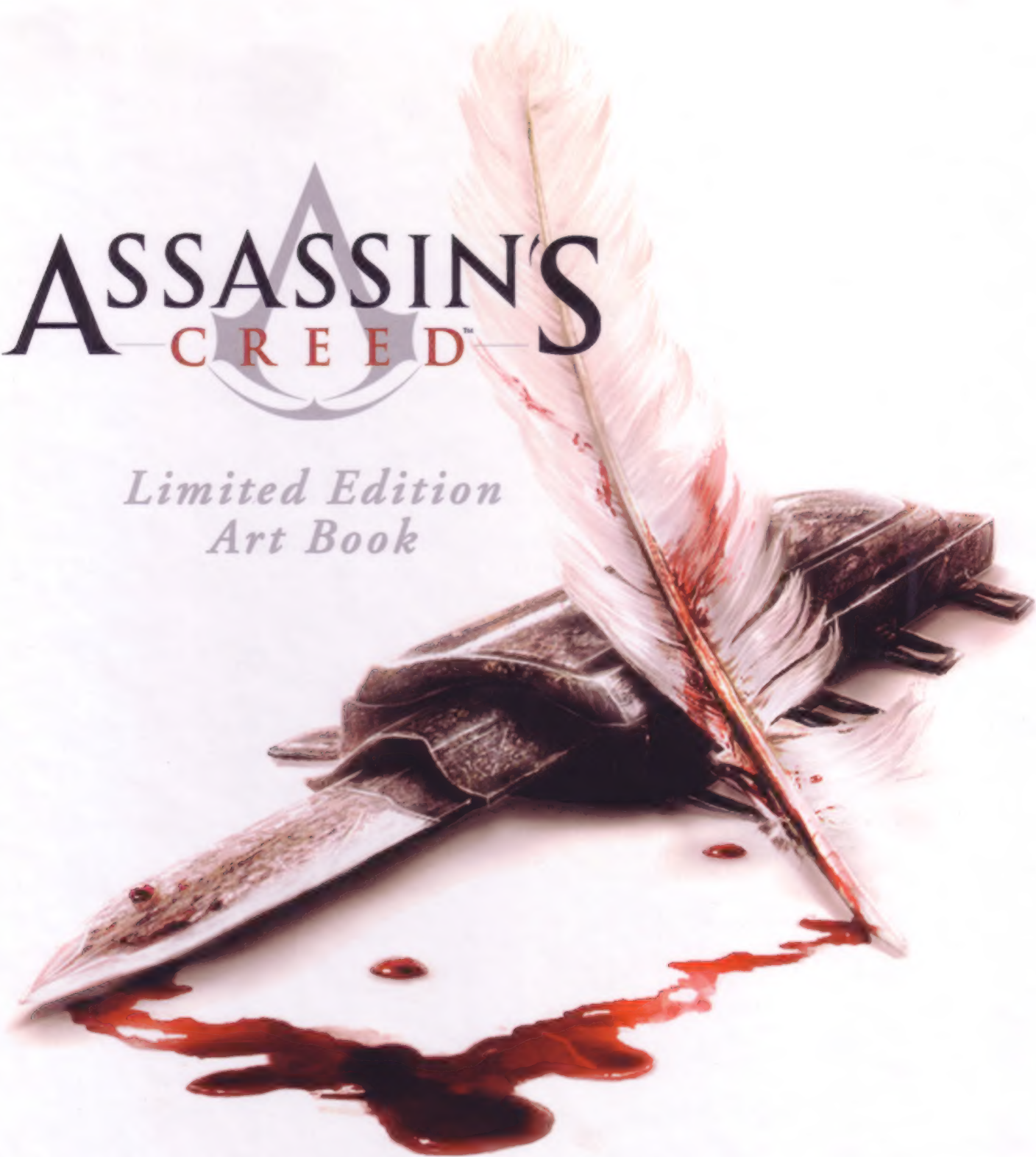


ASSASSIN'S CREED™

*Limited Edition
Art Book*















David Chateauneuf (Level Design Director): Everybody on this team, at first, was not sure where we were going. I mean, what's a game where we can climb everything, what's the purpose? He's an assassin, but OK, but what does he do? Finally, something happened, and every piece slotted into place.













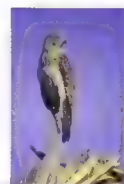




Raphael Lacoste (Art Director): We had different concepts; we had maybe three. Three different phases for the main character. The first one that was maybe more classic: "the *Sands of Time* team worked on the concept, so maybe it was too close to *Sands of Time* character design, it was maybe more romantic, more *Arabian Nights*? Then it went more and more edgy and stylized, so...the character had first maybe too much fabric, was too round, and then it became more edgy, more stylized...I think thinner also. We made the parallel with the bird of prey

So first it was more like a knight, then after, we used a very specific style for him, made the parallel between the bird of prey, jumping on his prey. The reference to the eagle and the main character is one of the coolest aspects. You have the beak of the eagle, you see it in the hood. In the cape, you can also find, in some animations, the stylization of the wings, and these subtle elements













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Alex Drouin (Animation Director): I put more effort into Desmond's idling animations but animators never know what's going to make it in the end. We did a lot of stuff for this one. We like to have our character evolve through the game, through the idles, it's a habit that we have. You've played *Sands of Time*? I don't know if you've seen it, nobody sees that because you have to let [the game] go a minute, wait to have the animation start. But all the animations are changing through the game. The character at the beginning was really nervous, well, really cocky, then really nervous, then at the end he was really confident. And we tried to do that a little bit with Desmond at the beginning and the end.









Patrice Desilets (Creative Director): The first NPCs we created—I think we started with the knights. I remember we had a fishmonger for a while. In pre-prod, we had maybe 15 to 20 different NPCs, and then we tried to nail down as quickly as possible the main NPCs, so Al Mualim, your mentor, was created pretty early on. At the beginning he had an owl on his shoulder, but that was cut.











Raphael Lacoste (Art Director)

We work in very rough sketches, but we always start the pipeline and the modeling with the highest modeling in mind, mapping. We start with a rough or maybe a more rough sketch, and we start with the modeling process.

Because you can't really keep the aspect of the rough sketch with the normal mapping, the image will keep the details of the high map, for example, and elements like the folds in the fabric and all that sort of detail, as long as you add dynamic lighting.





Audrey Langlais (Technical Director): We actually have some control on the different templates for heads and outfit types. We figured information like 'this type of character is going to have this probability of spawning, this kind of head', and so on, and it generates them on the fly. The funny thing is that you can get to see some people from the project here, that we photographed to serve as a template for the characters. We can actually kill people on the project in the game [laughs], which is kind of weird



Patrice Desilets (Creative Director)

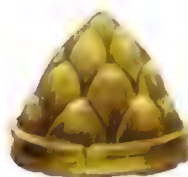
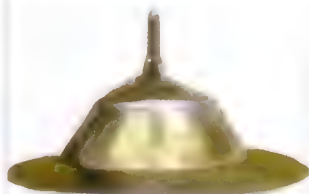
We worked on all the game mechanics in parallel, so there were people in charge of all the interaction between the 3-D static world. There's a team in charge of the crowd behavior alone, but also then someone in charge of Altair going into that crowd, and there's the team in charge of the fighting, and people in charge of horse interaction. Those were our four different behavior teams.

At the beginning, when you started a fight in a crowd, we had to come up with a way of making sure the fight would fit and how the crowd would react to the fight. But that was really our biggest challenge, to make sure that all those behaviors fit well together. The player has the freedom to experiment with all of this. Maybe some players will be mostly a fighter—they'll fight everybody there's to fight—and that's okay. We won't punish the player for doing so. Another one will be a social assassin. It's possible to go and have no fight whatsoever, and there's even an achievement where we give you a reward if you only kill your targets. It's pretty difficult, but it's doable.

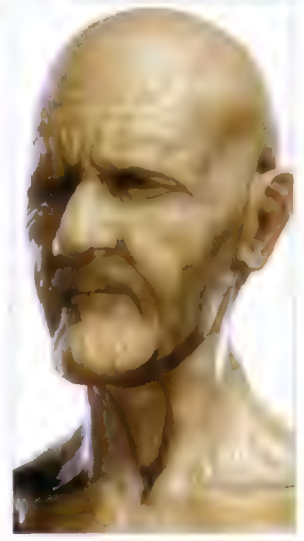








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LIST 4
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Jade Raymond (Producer) The clothing was relatively easy to research because there are quite a few sources. You can find the clothes in history books. The thing that's interesting is we made all this stuff historically accurate, and then what we found is that people's clothes didn't vary that much. It wasn't like...you know, back in the day, there wasn't like a Gap, the punk store, and then the goth store, and then the hip hop style. It was medieval. People didn't have that much money, unless you're a king, and people pretty much walked around wearing variations on a brown sack of potatoes with tights.

What we noticed is that while we have these cities with hundreds of people, but if we did 100% historical accuracy, you wouldn't see as much variety in the crowd as you would like to see as a player. So we actually put more variety in the color of the clothes, and more variety in the types of accessories and stuff like that, and tended a little bit more toward the richer outfits, so we could get that variety. We wanted to stay historically accurate. For example, you'll see the women carrying vases on their heads. From far away, they may kind of look like they're all the same, because that's what people wore, but then when you get up close and you'll see that they all have different faces.

We tried to keep a compromise with being accurate while still giving a variety that kept the crowd interesting to people. It's a lot of subtle detail. It's not like, "Oh, this guy is this or that type," because it had to be realistic, but we did push a little bit in terms of maybe there are more people wearing richer clothing that people wouldn't really have been able to afford. Then you have to look at people's faces to really appreciate the variety.



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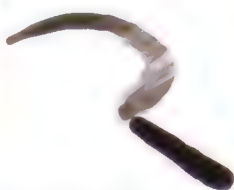
Alex Drouin (Animation Director)

Basically, what we wanted to do at the beginning, and one mistake we had in *Sands of Time*, was that the Prince looked really nice but the NPCs were a bit dumb. So we said, let's generate one skeleton, maybe being able to scale it to have different sizes of character, and create behavior on that generic skeleton, which is Altair. They all share the same AI and the same behaviors, so technically, whatever Altair can do, any NPC in the game can do. It's the same behavior, it's the same animation. We just had to work at replacing some of the animation. There's some stuff in the game that looks a little weird because we didn't have time to replace the Altair animation, so the NPCs move like him in some of the behaviors. It's the name of the game; you can't do it a











Claude Langlais (Technical Director) It's really a challenge to simulate different humans, so getting it—I don't want to say accurate but believable, or so that [the player] can feel that the NPCs in the city kind of react like humans might possibly, that's a huge challenge.

The first part that we solved pretty quickly was being able to interact with everything that you see. That was one of the first things we did as a prototype, was really grabbing onto pretty much everything that you see, so putting the detections and generating the collisions and information for that, that was done pretty early. We cleared it out of the way pretty early. The AI and the crowd, that was much harder to nail down because it's hard to build something that's intelligent enough but still serves the purpose of game design, creating a whole city that "lives" but at the same time serves to help you go through the game.



(Level Design Director) patrick@patricioy.com

If the players running, what are the ingredients that the player is going to encounter and be challenged by? We had the small harasser, like the woman who is running at you and you always bump her in that way, so if there's a guard that you're going to be detected. And



So it was something that we wanted to be simple and finding the mix between the interacting elements and the pure life, so we had to create a mix, and we did that by having something specific that looks like it's part of the crowd, but has its own specific routines, while the crowd acts without the need for specific level design elements that would have taken too long to implement.









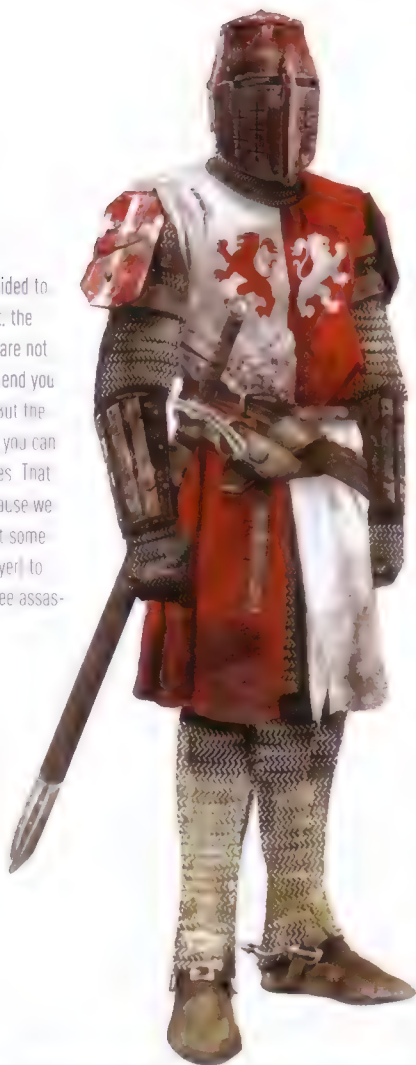






David Chateauneuf

(Level Design Director): We decided to make the Templars, at some point, the enemy of the Assassins. But they are not really your enemy, because at the end you see that it's not the big surprise, but the Templars, during the whole game, you can find them protecting their treasures. That was a small idea that we had because we wanted to put the Templars at some other place in the city (for the player) to collect all them and have some free assassination to do











Raphael Lacoste (Art Director): The way we designed the Saracens: All the weapons have been designed after those in historical books. But we didn't keep the real designs of the fabric because it was looking like...sometimes it's very saturated and very...they look very kitsch. So we made that a little less saturated and did something maybe more interesting for the shape, the silhouette, make them more...a way of trying to make the design more dramatic, more interesting



















Patrice Desilets (Creative Director)

My favorite character is the merchant king, Alti Nuguod. We call him, affectionately, our she-male. You know, it's fun to put a target like that in the game. I like him. The big party. Everybody's drinking, then everybody's dying and then you've got to go and reach him and kill him from behind.





Jade Raymond (Producer): We strove for accuracy, even for the guys that you assassinate. We used Conrad of Montferrat at first in our game. Then when we did research into the events of 1191, we found out he was actually killed mysteriously, but it wasn't in 1191 like we thought. Oh, we can't put him in our game," because we didn't want to have a guy who's already died in that year as one of the guys you kill, because we wanted it to be historically accurate. So then we found out that William, who was related to Conrad, was actually killed in 1191. So then we thought, "Oh look, we'll stick William there instead." So, we actually had pretty good sense of detail.







Patrice Desilets (Creative Director):

I would love Sibrand, the German knight. He tracks every Assassin assassin because he's pretty close in the game and he knows that the Assassin is attempting to kill the Templars, and since he's one of them, he's like, "He's coming, he's coming." And it's all in the port area. The port area of Acire is pretty amazing. I also love the Templars. When the Templars find you and they start fighting, and you're beckoned into a duel, that's a great vibe to the game.



David Chateauneuf

(Level Design Director): I love Jubair's mission. There's something special about it because there's a big crowd around him. You've got plenty of archers on the rooftops and stuff. There's something special. You feel like it's not just like, OK, let's do the mission. You have to jump, sneak, remain in hiding. You don't just kill all the enemies. No, you're in the middle of the crowd. There's a big guy on the stage. Great stuff.











Raphael Lacoste (Art Director) First we thought to use a very clean, plastic, white and reflective environment. Finally the best idea was to take a different orientation and we used a mix of concrete, neons and glass. The lab is finally darker than the original concept and light is taking a more important part in the look of the place.







Ian Raymond (Producer): We hired a historian who was an expert on the Third Crusade. The first thing I asked him to do was to get the

